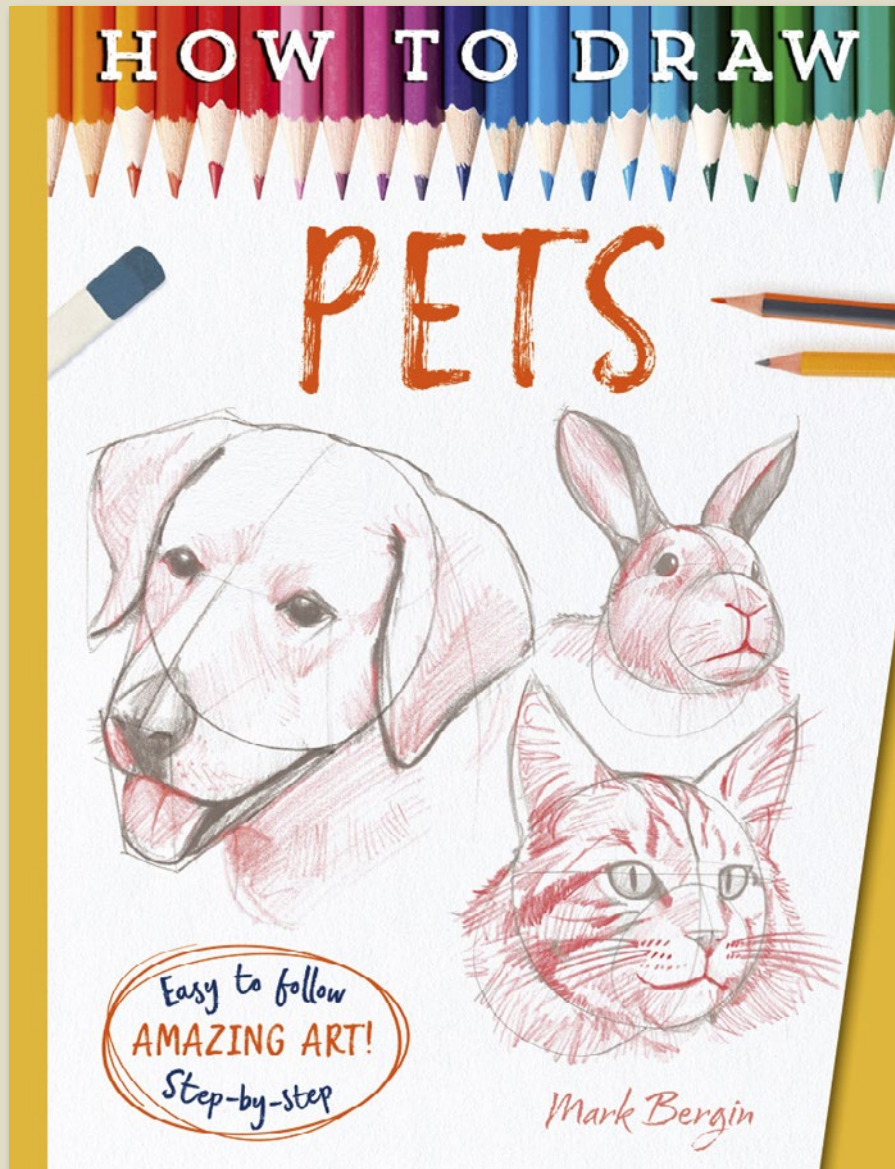




Librero LBF25

How To Draw Pets



A step-by-step guide to drawing your furry friends

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw 9 different pets, from dogs and cats to parrots, snakes and bearded dragons!
- Perfect beginners guide to introduce children to art. Ideal for 9 to 12 year olds.
- Continue the series with 55 other How to Draw titles available!

How To Draw Pets

Heads, paws and claws

Pets have many different types of heads, paws and claws. Studying and sketching the detailed features of a pet will help you with your final drawings.

Quick pencil sketches can help you to understand the structure of paws and claws.

Look for areas where hair should be darker and also for changes of texture.

The more you study a subject and your final drawing is the more accurate your drawing will become.

Always consider the lightness and add tone to the darker areas.

19

Using photos

Drawing from photographs of pets can help you develop both your drawing skills and your eye for detail.

Make a tracing of a photograph and line up all of squares in it.

Use this as a guide for drawing your pet. You can use the grid to help you get the proportions and sizes right. You can also use the grid to help you get the proportions and sizes right. You can also use the grid to help you get the proportions and sizes right.

20

Dog

Dogs are often kept as domestic pets but some, like sheepdogs, are used for work.

Draw a circle for the head. These two circles help you to find the shape of the front legs and the chest for the shape of the back legs.

Add a small rectangle to the side.

Draw the shape of the tail with curved lines.

Sketch in the construction lines to show the muscles.

Draw the shape of the tail with curved lines.

Sketch in the dark areas of fur to help define the shape of the dog's body.

21

Rabbit

Rabbits are popular pets that are usually kept outside in a hutch.

Draw a circle for the head and two ovals for the shoulders and rear.

Draw two long connecting curved lines.

Add two front legs using straight lines and use half circles for the front paws.

Sketch in the basic shape of the rear legs and paws.

Position the rabbit's ears on its head.

Add a little round tail.

Add the head details: draw in the ears, eyes, small nose and mouth.

Add tone to the rabbit's body to give the impression of fur.

Add shading to areas where the light would not reach.

22

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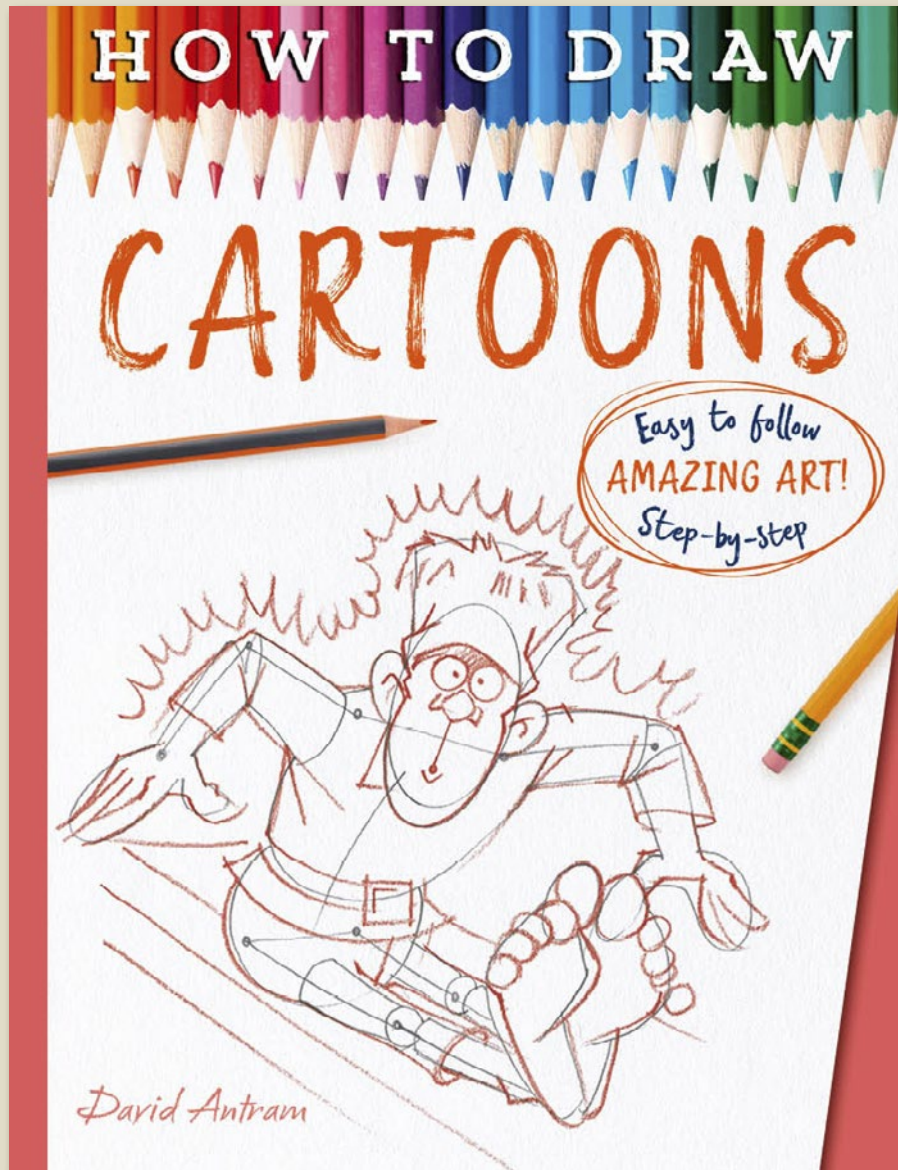
How To Draw Dragons



A step-by-step guide to drawing dragons

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw a range of different dragons and mythical beasts in all their intricacy!
- Perfect beginners guide to introduce children to the art of drawing. Ideal for children and dragon enthusiasts 9 to 12 years old.
- Continue the series with 55 other How to Draw titles available!

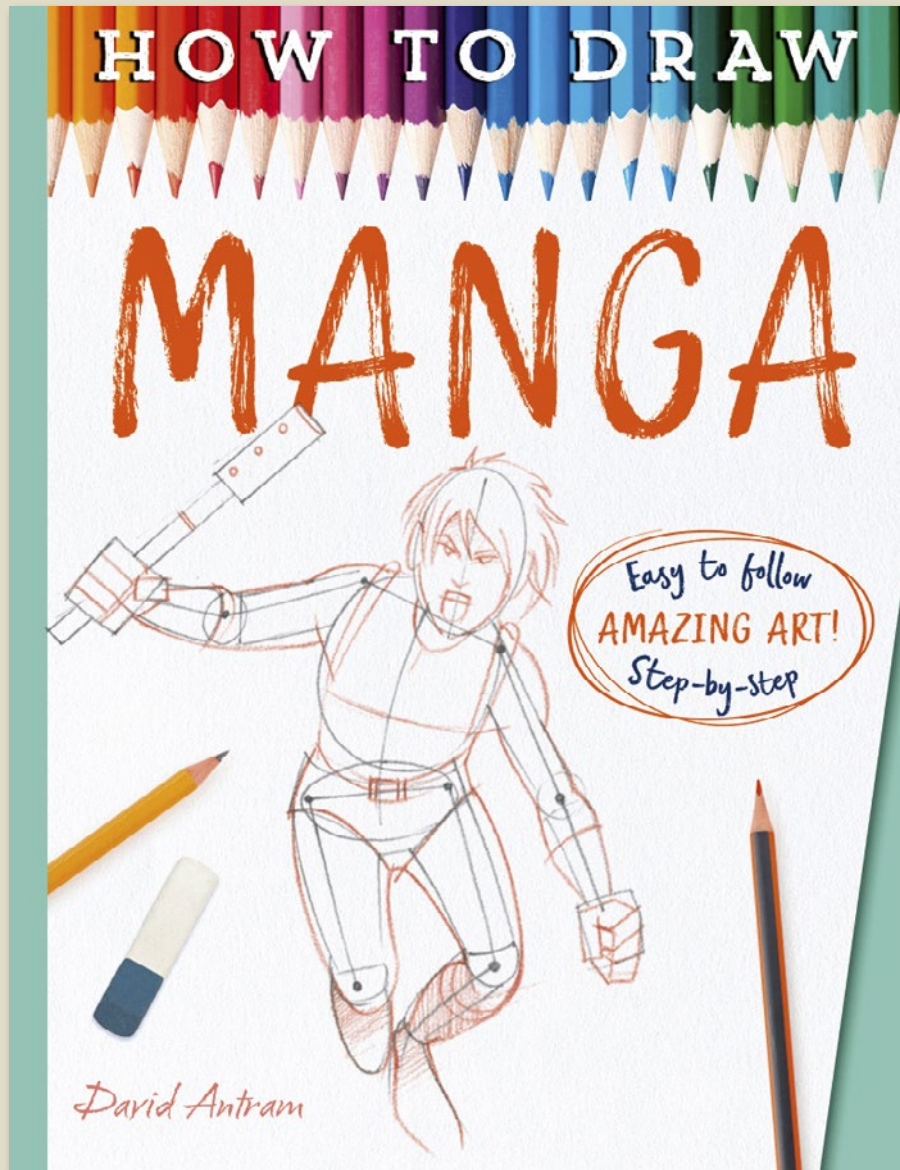
How To Draw Cartoons



A step-by-step guide to drawing cartoons

- Easy to follow instructions, simple steps and diagrams throughout
- Learn to draw a range of cartoon characters and scenes, encouraging children to get creative and make their own stories
- Perfect beginners guide to introduce children to art. Ideal for 9 to 12 year olds.
- Continue the series with 55 other How to Draw titles available!

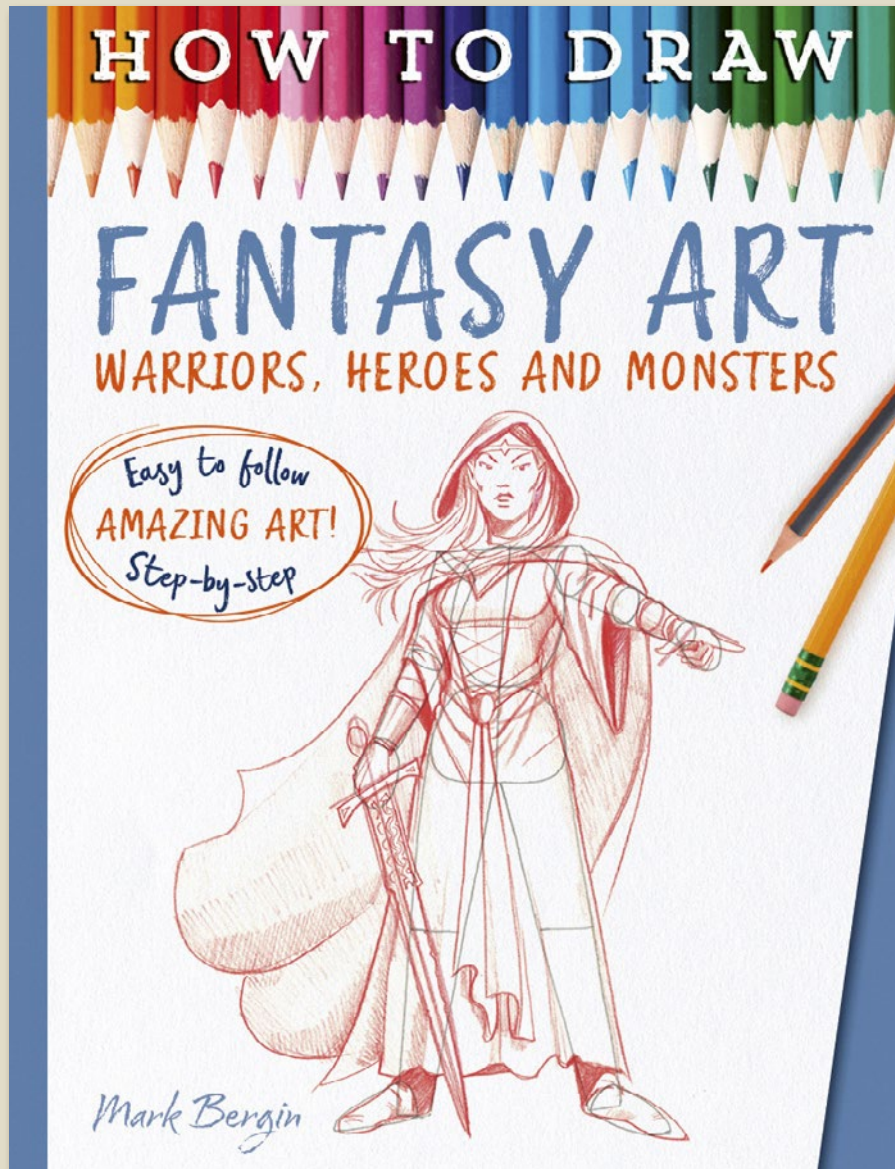
How To Draw Manga



A step-by-step guide to drawing manga

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw Manga from scratch and kickstart your comic journey
- Manga and Japanese illustration styles are increasingly popular among all ages, so this is the perfect beginners guide for children and adults alike to fine tune their skills.
- Continue the series with 55 other How to Draw titles available!

How To Draw Fantasy Art



A step-by-step guide to fantasy art!

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw a range of different fantasy characters and mythical monsters in all their intricacy!
- Perfect for beginners to learn the basics and build art confidence, and ideal for children 8-12 years old.
- Continue the series with 55 other How to Draw titles to be made available!

How To Draw Fantasy Art

Drawing materials

Try using different types of drawing paper and materials. Experiment with charcoal, wax crayons and pastels. All pens, from felt-tips to ballpoints, will make interesting marks - or try drawing with pen and ink on wet paper.

Pencil is the most common drawing tool, and comes in a wide range of grades. Add an eraser to your pencil alongside with a sharpener to prevent blunting.

Watercolour is a great medium for creating atmospheric effects. It is a drawing done with water and pigments.

Sketchbook is a book of drawing that normally has blank pages.

Charcoal is very soft and malleable and is used for quick sketches. Add an eraser to your charcoal drawing with a pencil to prevent smudging.

Colours should be used to bring your drawing to life. Don't worry about whether you have the right colour for the drawing as it can be changed.

Character proportions

This page shows some of the more popular fantasy figures and their proportions compared to a normal human figure. On average, the length of a human head should fit eight times into its body length. When you draw a fantasy figure anything goes - so let your imagination go wild.

Head pencils are great and soft pencils are ideal. Use them to sketch the head of your character. You can use a pencil to draw the head of a character by using a ruler to measure the head.

Draw these simple figures to help you choose a good position for your character. You can use a ruler to measure the head of a character by using a ruler to measure the head.

Man beasts

Combining a human figure with an animal's head can create a great hybrid monster. You can get inspiration by drawing from life models. Photos from sports movies and figure reference manuals are a good source too. Why not try putting a snake or insect's head on a human body - see what you can create!

Warrior is a classic half-man, half-beast. A warrior's head takes on the shape of a wolf's head in a full body.

Dragon is a classic half-man, half-dragon. The body of a man with the head of a dragon is a classic.

Amazon warrior

This powerful female figure is a classic action fantasy character. She must look strong and powerful but retain her femininity and beauty.

Sketch cylinder shapes for each arm which join at the elbow.

Add the basic shape of the hand.

Draw in ovals for the head, neck, body and hips.

Draw a long curved line to start the position of the body.

Legs: add the curved lines of the upper and lower leg, indicating the knee joint.

Add the foot shape and direction.

Draw in the boots shapes.

Add the sword using straight lines.

Sketch in the position of the ears, nose and mouth.

Sketch in the shape of the hair mass.

Indicate the position and shape of the breasts.

Add the costume's draped cloth using simple lines.

Finish the detail on the sword. Small broken lines give the impression of shining metal.

Add shape, tone and details to the hair.

Draw in bracelets and armbands.

Add tone to the legs.

Draw in the top of the costume.

Complete the details on the boots.

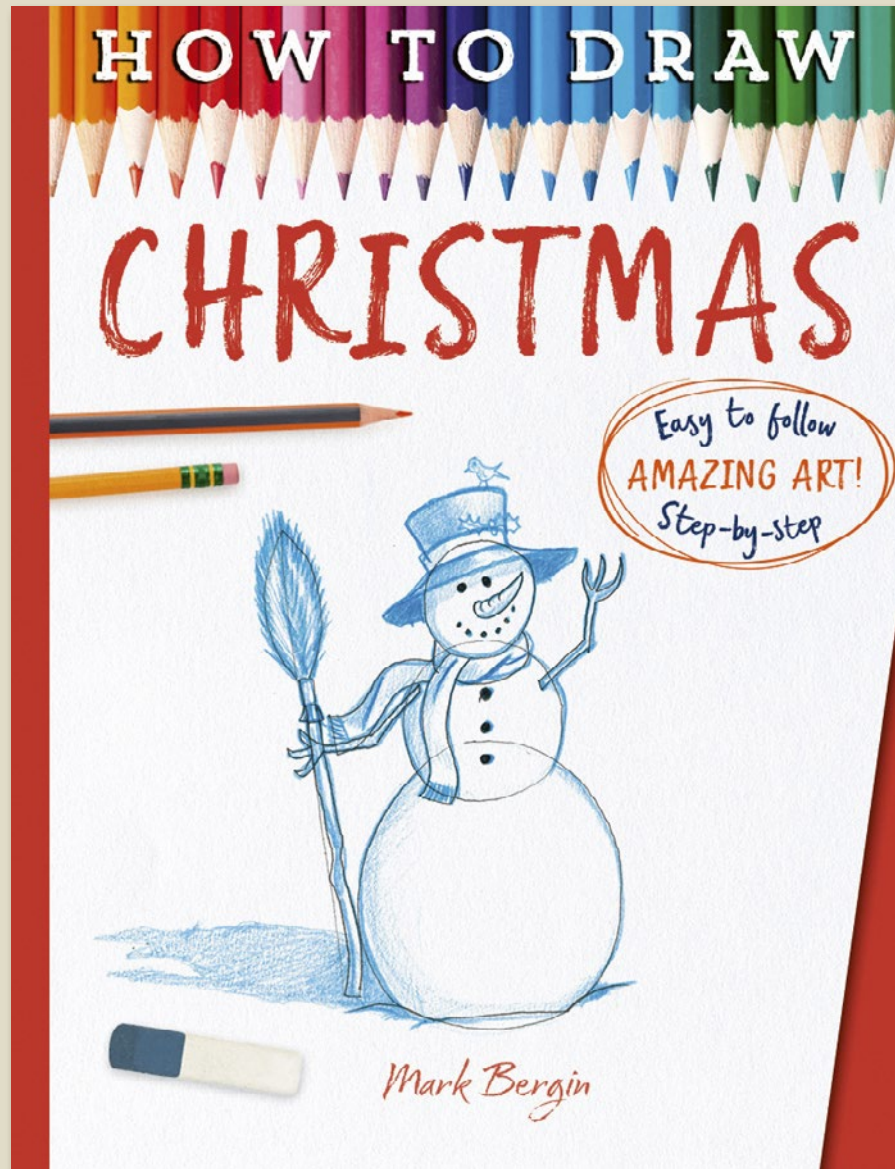
Add shade to areas where the light would not reach.

Drawing hands

Practise sketching your own hands in different positions. This will help you draw expressive hands on your characters.

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Rights Available	World

How To Draw Christmas



A festive step-by-step guide to drawing Christmas cartoons!

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to sketch your own Christmas creations from scratch - perfect for crafts lovers!
- Continue the series with 55 other How to Draw titles to be made available!
- Perfect beginners guide to introduce children to art. Ideal for 8 to 12 year olds.

How To Draw Christmas

Drawing materials

Try using different types of drawing paper and materials. Experiment with charcoal, wax crayons and pastels. All pens, from felt-tips to ballpoints, will make interesting marks - or try drawing with pen and ink on wet paper.

Small Drawings can include a vast amount of detail and focus. They're especially good for a range of light and dark effects to create drawing.

Medium Drawings are the best equipment and materials will not necessarily make the best drawing - only practice will.

Large Drawings are a way of showing your work to a wider audience. They're great for showing your work to a wider audience.

Light Light and dark in a drawing will create a sense of depth. Use light and dark to create a sense of depth. Use light and dark to create a sense of depth.

Dark Dark lines and shapes will create a sense of depth. Use light and dark to create a sense of depth.

Christmas alphabet

It is fun to create your own hand-drawn lettering. Here is an example of how to design a job: Christmas-themed alphabet. Use it for cards, invitations and posters, or use it to spell out someone's name to personalise special gifts.

There are some ideas for a Christmas-themed alphabet.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z AEOA&

The construction lines for the letter 'E' are shown to help you understand how to draw it.

You can create a wide variety of different Christmas letters, such as a gift-wrapped letter or a letter with a reindeer or a snowman.

Santa Claus' sleigh

The modern idea of Santa's sleigh and the names of his reindeer comes from the poem *The Night Before Christmas*. It was originally published anonymously in 1823 in the New York Sentinel. Rudolph was not invented until 1939, when he featured in a booklet that was sold at Montgomery Ward department stores.

Draw in the reindeer using legs.

These additional reindeer heads and antlers help add texture.

Add the harness and reins.

Use the drawing to create other scenes and features. Add drawing to the back view of reindeer head.

Use the construction lines to help you draw the sleigh. Draw in the sleigh's cargo and reins.

Use the construction lines to help you draw the sleigh. Draw in the sleigh's cargo and reins.

Perspective

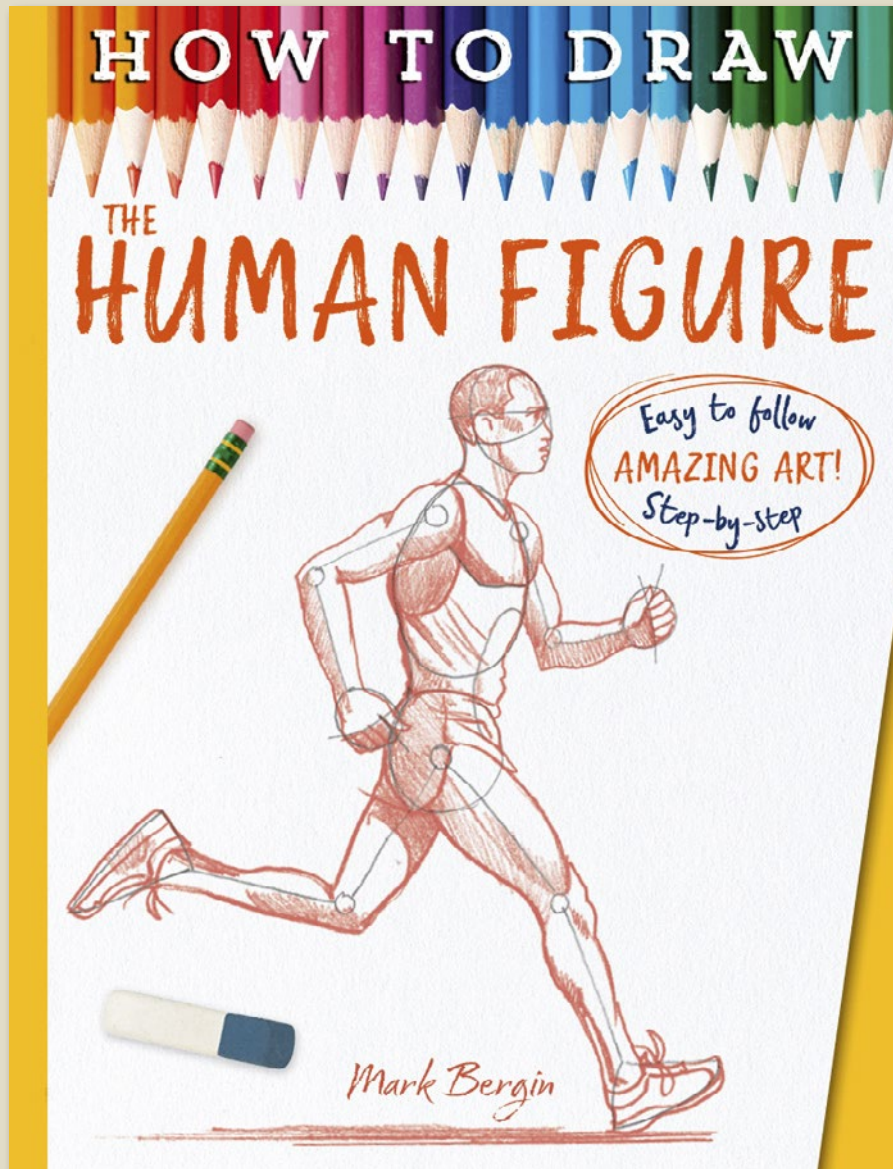
If you look at anything from different viewpoints, you will see that the part that is closest to you looks larger, and the part furthest away from you looks smaller. Drawing in perspective is a way of creating a feeling of space - of showing three dimensions on a flat surface.

The vanishing point (VP) is the place in a perspective drawing where parallel lines appear to meet. The position of the vanishing point depends on the viewer's eye level.

Two-point perspective uses two vanishing points - one for lines running along the length of the subject, and one on the opposite side for lines running across the width of the subject.

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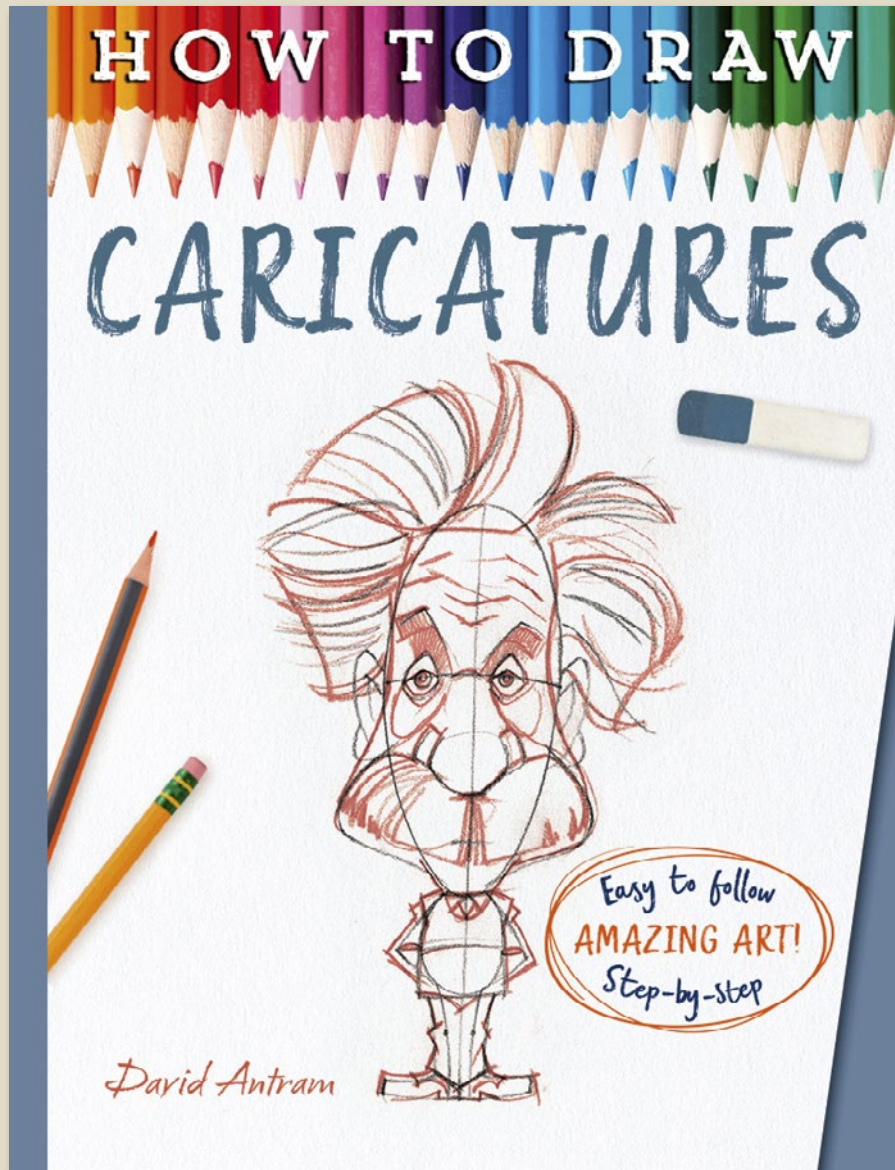
How To Draw The Human Figure



A step-by-step guide to the human figure!

- Easy to follow instructions, simple steps and diagrams throughout.
- Perfect beginners guide to introduce artists to the human figure, ideal for budding illustrators and sketchers.
- Continue the series with 55 other *How to Draw* titles available!

How To Draw Caricatures



A step-by-step guide to creating caricatures!

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw a range of caricatures and styles, encouraging children to get creative and make create their own little masterpieces.
- Perfect beginners guide to introduce children to art in an engaging, fun way. Ideal for 9 to 12 year olds.
- Continue the series with 55 other *How to Draw* titles available!

How To Draw Caricatures

Different treatments

Changing one feature can completely transform a face. For example, the size and shape of a chin can make a character look more or less bold. Superheroes often have large, pronounced chins, representing strength and power.

Amplify prominent features.

Add some detail to the face including bigger nose, hair, wrinkles, lines, creases, shading to make eye darker areas.

Exaggerate the top and base of the nose, elongate the forehead and chin. There is little facial furrows.

Draw the forehead. It has been considerably stretched and would add extra age to the character.

The nose and size of the chin make the face look grumpy and full of pain.

Sampled character
You can create a caricature using any odd idea. The shape is what's important as well as their features.

Insulting vs complimenting

The angles and facial expressions chosen can radically change the look of a caricature to create an insulting or a complimentary expression of character or personality.

Good features are the best. Drawing a caricature that is insulting or complimentary is a matter of choice.

Henry VIII was the King of England between the years of 1509 and 1547. He had a very large nose.

Draw the drawing as you see it. Add a construction line for the nose. Then the nose is drawn as a large, rounded nose.

Henry VIII was the King of England between the years of 1509 and 1547. He had a very large nose.

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Henry VIII was the King of England between the years of 1509 and 1547. He had a very large nose.

Macaroni

In the mid-18th century, certain well-to-do men would dress in high-fashion clothes and wear large powdered wigs. They were known as macaroni and made great subjects for caricatures.

Great exaggerate the height of the hair. There are wigs so high that the hair on the head could be seen with a sword.

Draw a man in the high-fashion and large powdered wig. Make the nose and eye into simple shapes.

Draw the hair on the head. Make the nose and eye into simple shapes.

Add a sword to the man's hand.

Add shading to the hair. The hair is so high that it could be seen with a sword.

Draw a man in the high-fashion and large powdered wig. Make the nose and eye into simple shapes.

Draw the hair on the head. Make the nose and eye into simple shapes.

Add a sword to the man's hand.

Add shading to the hair. The hair is so high that it could be seen with a sword.

Looking like your pet

Scientists have found that we deliberately choose pets that look similar to us! Comparing owner and pet can be a fun caricature exercise, particularly if you exaggerate one common feature.

It's easier to choose just one similar feature to distort - large teeth or nose shapes both work very well.

Think about your composition. By placing both characters face to face, their features are mirrored, making the similarity more obvious.

Draw in a basic oval and construction lines as a guide.

For the owner, roughly sketch in the eyes, eyebrows, ears, nose and mouth. The dog's features will have exactly the same placement.

Exaggerate the features so that the facial creases will match up with the dog's saggy jaws.

When drawing the noses, make them both of a similar shape and size.

Finish off both caricatures by completing all details.

Add tone, shading in areas where light does not reach.

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Illustrator	David Antram
Extent	32pp
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Rights Available	World

How To Draw Fantastic Beasts



A step-by-step guide to drawing fantastic beasts!

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw a range of different fantasy characters and art in all its intricacy!
- Perfect for beginners to learn the basics and build art confidence, and ideal for children 8-12 years old.
- Continue the series with 55 other *How to Draw* titles to be made available!

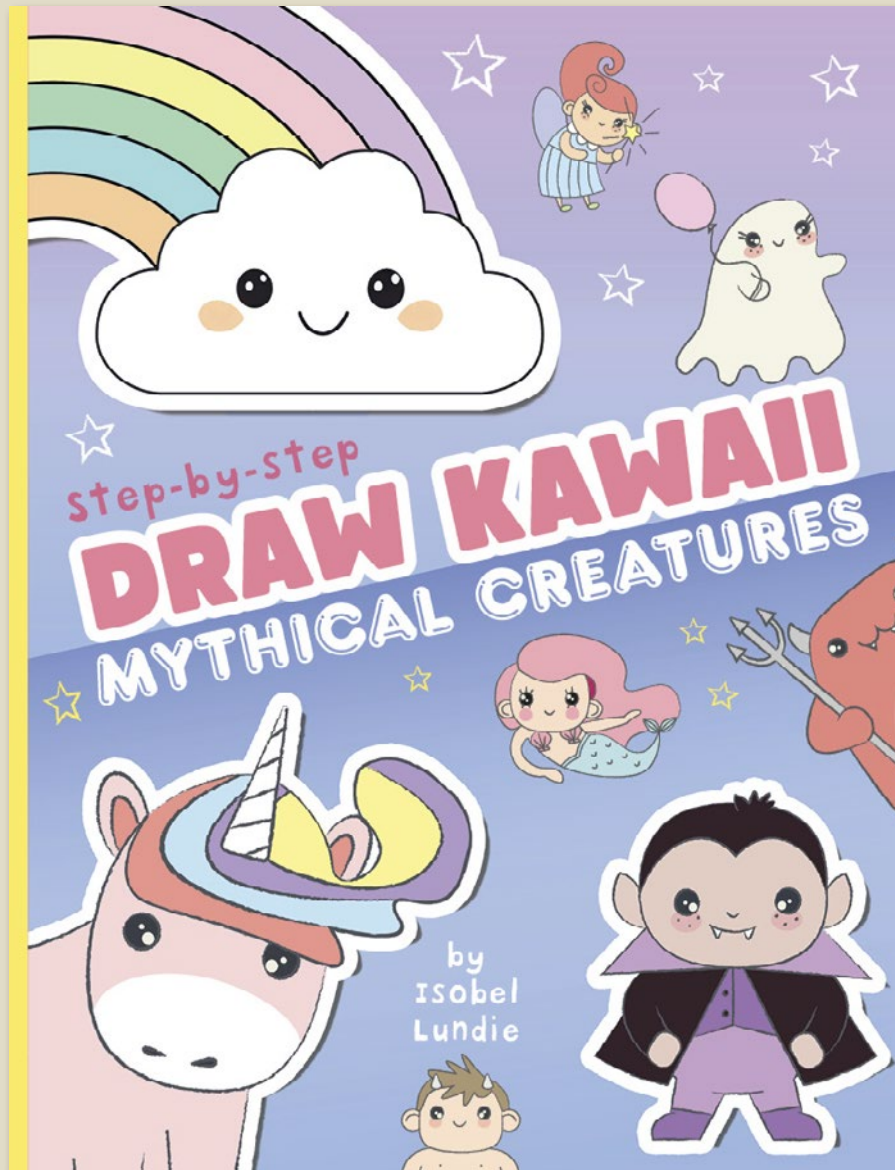
How To Draw Planes



A step-by-step guide to drawing planes!

- Easy to follow instructions, simple steps and diagrams throughout.
- Learn to draw a range of planes, encouraging children to get creative and make create their own little masterpieces.
- Perfect beginners guide to introduce children to art in an engaging, fun way. Ideal for 9 to 12 year olds.
- Continue the series with 55 other *How to Draw* titles available!

Draw Kawaii: Mythical Creatures



Learn to draw the cutest mythical creatures and master the art of kawaii in this adorable step-by-step guide.

- An easy and accessible guide to creating original kawaii masterpieces.
- Kawaii is a Japanese cultural phenomenon proven to be incredibly popular amongst both children and adults across the world.
- A brilliant beginner's guide introducing children to different drawing techniques, mediums and art styles helping them to gain confidence.

Draw Kawaii: Mythical Creatures

Kawaii unicorn

1 Draw the head, ears, and mane.

2 Add the body, legs, and tail.

3 Add the horn and mane.

4 Add the hooves and final details.

Draw your own unicorn.

Why not draw your kawaii unicorn drinking from an enchanted brook?

Kawaii zombie

1 Draw the head and body.

2 Add the facial features and stitches.

3 Add the clothing and final details.

Draw your own zombie.

Why not draw your kawaii zombie shuffling through a graveyard?

Kawaii Loch Ness monster

1 Draw the head and body.

2 Add the neck and humps.

3 Add the tail and final details.

Draw your own Loch Ness Monster.

Why not draw your kawaii Loch Ness monster rising to the surface of the loch?

Kawaii sea monster

1 Draw the head, fins, and body.

2 Add spots and ridges to the head and back.

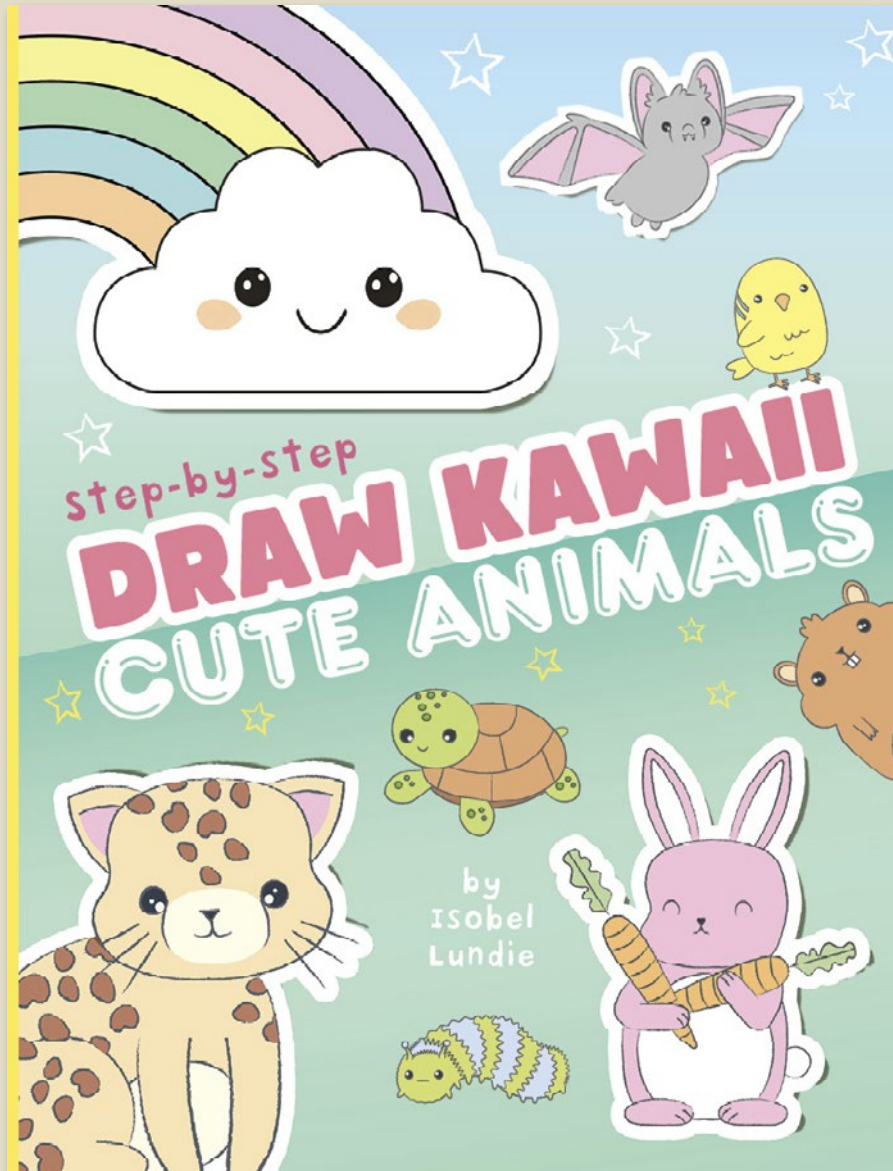
3 Add the eyes, mouth, and final details.

Draw your own sea monster.

Why not draw your kawaii sea monster swimming through the deep blue ocean?

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Illustrator	Isobel Lundie
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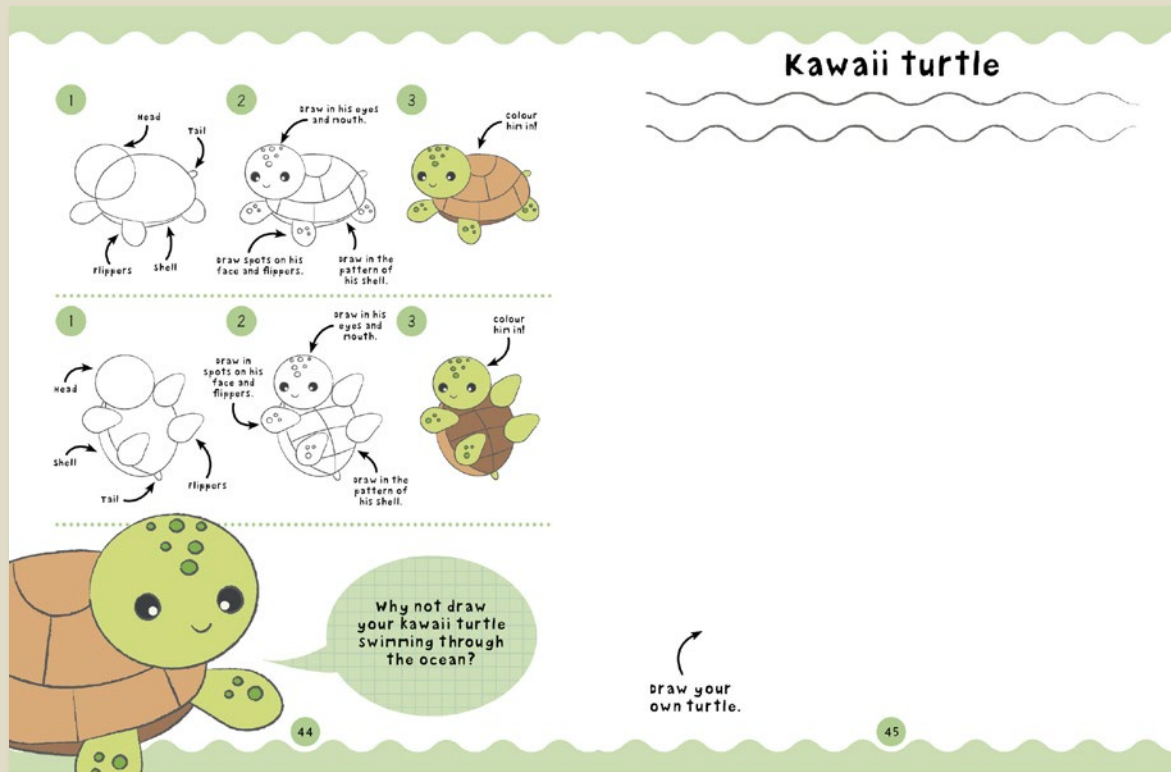
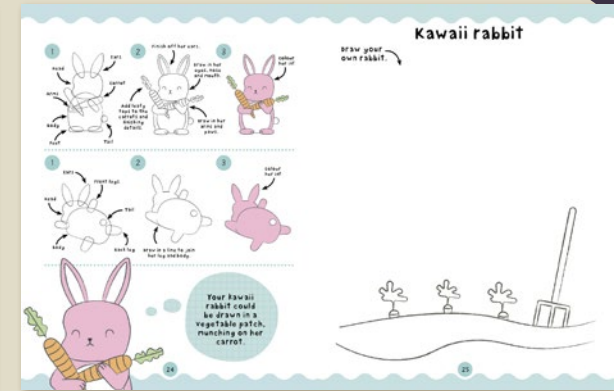
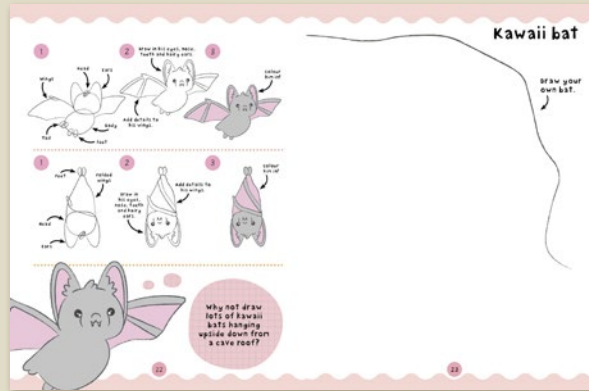
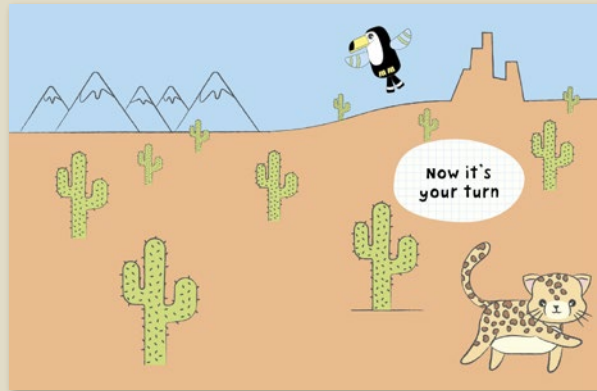
Draw Kawaii: Cute Animals



Introduce your child to the charming world of kawaii!

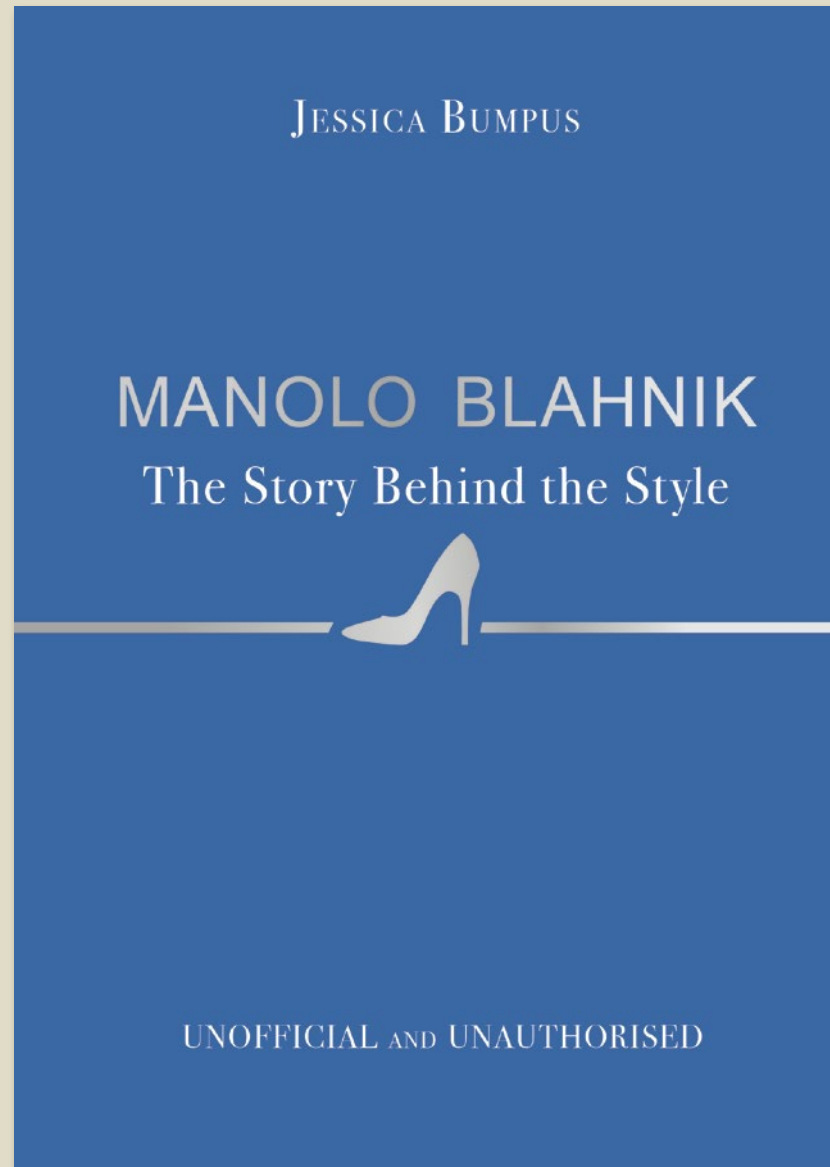
- Easy to follow instructions and guides throughout.
- Learn how to draw a range of different cute kawaii animals - perfect for young girls in particular.
- A brilliant beginners guide to introduce children to different drawing techniques, mediums and art styles, helping them to gain confidence.

Draw Kawaii: Cute Animals



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Manolo Blahnik: The Story Behind the Style



Visual history of the iconic shoe designer.

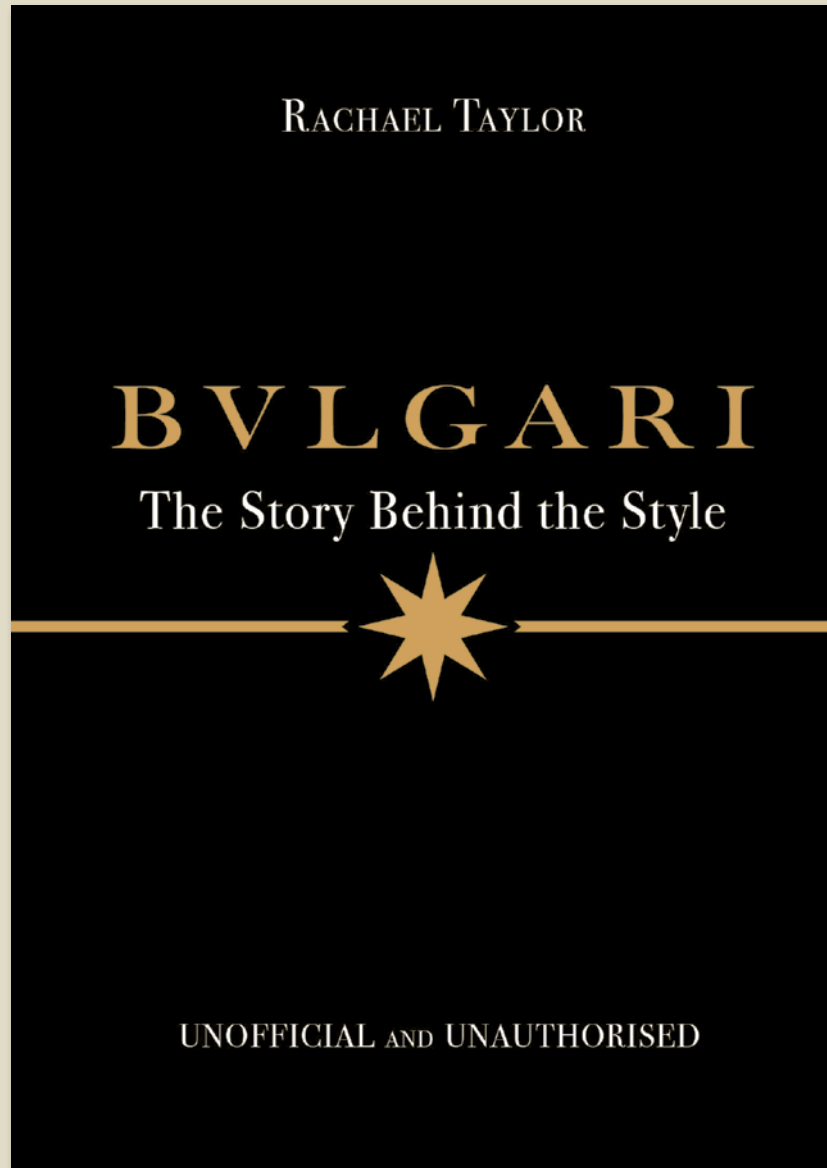
- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Vivienne Westwood: The Story Behind the Style*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp title *The Little Book of Chanel* has sold in excess of 70k copies TCM.

Manolo Blahnik: The Story Behind the Style



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Freight On Board	22/08/2024
Rights Available	World

Bulgari: The Story Behind the Style



Visual history of the iconic jewellery brand.

- Written by Rachael Taylor, author of *Tiffany and Co*, *Cartier* and *Rolex*. Rachael is a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
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Bulgari: The Story Behind the Style



Elizabeth Taylor

One of Bulgari's most famous clients in its *La Dolce Vita* era – and long afterwards – was Elizabeth Taylor. The American actress first discovered Bulgari when she was filming *Cleopatra* in 1962. Some of the film was shot on location in Italy, and it is said that when she had time between takes, or wished to escape the paparazzi, she would head to Via Condotti to try on Bulgari's masterpieces. When she did, she was allowed to enter through a secret side door that provided her with a private courtyard in which to park.

Taylor was a famous jewellery collector, and often negotiated pieces of jewellery as part of her film contracts. She even published a book about her obsession in 2002 titled *Elizabeth Taylor: My Love Affair with Jewellery*. Therefore, it was little wonder that downtime in Rome led her to Bulgari.

Taylor's portrayal of Cleopatra also helped to make a Bulgari icon truly iconic: the Serpenti watch. Although she

didn't wear her watch during filming, she was photographed wearing it on set for a publicity still, and the snake-like design chimed perfectly with the Egyptian theme of the film. Her endorsement of the Serpenti watch transformed a quirky accessory created by a local Roman jeweller into a global icon.

Bulgari wasn't the only burgeoning love affair in Taylor's life at that time. She was also starting a romance with her *Cleopatra* co-star Richard Burton, who would become her

OPPOSITE: Elizabeth Taylor (above) crowned head of Cleo Rebecchino. Public in Rome in 1962, wearing an exquisite all-diamond Bulgari ring.

BELONG LEFT: Elizabeth Taylor at Cleopatra in the 1960s film of the same name.



BELONG RIGHT: Diamond and sapphire Bulgari ring owned by Elizabeth Taylor, on display at a Christie's auction sale.



movement made it another record breaker. The ultra-thin minute repeater movement – housed in a titanium case to amplify the sound of the chiming mechanism that is the hallmark of this complication – was 3.12mm thick.

The following year, Bulgari presented another ultra-thin watch. The Octo Finissimo Automatic was not complex in terms of watchmaking, but it set a new record for size as the thinnest automatic watch on the market at 5.17mm, with a movement just 2.23mm tall.

Bulgari's next attempt would break two records. In 2018, it presented the Octo Finissimo Tourbillon Automatic. It was the thinnest automatic watch at 3.95mm, and also the thinnest tourbillon in the world.

The obsession with record-breaking ultra-thin watchmaking rolled on. In 2019, the Octo Finissimo Chronograph GMT became the thinnest mechanical chronograph movement at 3.3mm, set in a 6.5mm titanium case. In 2020, the Octo Finissimo Tourbillon Chronograph Skeleton Automatic

was named the thinnest tourbillon chronograph with a case depth of 3.5mm. And in 2021, the Octo Finissimo Perpetual Calendar became the thinnest perpetual calendar watch at 5mm thick.

In 2022, to mark the 10-year anniversary of the relaunch of the Octo line, Bulgari presented another impressive watch that smudged the others out of the park. The Octo Finissimo Ultra became the thinnest mechanical watch on the planet, with a case size of just 1.8mm.

OPPOSITE: Automatic tourbillon from Bulgari Octo Finissimo collection.



BELONG LEFT: Bulgari Octo Finissimo Skeleton 8 Days (left) on display next to an Art Deco bracelet of an unpublished collaboration (left) Grand Prix Chronograph de Genève (right), 2007 (right) on display.



BELONG RIGHT: Assiah sapphire Bulgari Octo Finissimo.

New York

New York was the location of the brand's first international store since Sartoris's early expansion ended. The brand's products were already being sold in the US through an agent, but in 1972 it opened a boutique within the Pierre Hotel on the edge of Central Park.

In America, Bulgari positioned itself as luxury jewellery for women who wanted to have fun. It was tapping into the easy-going sexiness reinvented in a campaign starring the American singer Cher. Bulgari described its jewels as 'real, but not too serious'. In that campaign, Cher was wearing a collection called Stars and Stripes that Bulgari had created to celebrate the Pierre boutique opening. The collection used coral, lapis lazuli, enamel and diamonds to create stars



OPPOSITE: A Bulgari ring with diamonds, sapphires and lapis lazuli on the American flag which was worn by Nancy Reagan in 1986.

BELONG: When Bulgari opened its New York store, Bulgari's first store opened in a building with a guide from Andy Warhol.



and stripes motifs in reference to the American flag.

Bulgari added pieces to the Stars and Stripes collection throughout the 1970s and into the early 1980s, but today it is a rare find on the secondary market, making it the holy grail for Bulgari collectors.

A special Stars and Stripes ring was made for former First Lady Nancy Reagan to wear at the centenary celebration of the Statue of Liberty. The flag on the gold ring was constructed with rubies, blue sapphires and diamonds. The ring came up for sale at Sotheby's in 2016 and fetched \$19,000.

By the late 1980s, Bulgari had expanded in Pierre Hotel boutique and moved to a larger location at 730 Fifth

Bulgari's First Signature Design

Every great jewellery house needs a signature design, and for Bulgari its first was the Trombino ring, which was created in 1932. The design was a labour of love for Giorgio



Bulgari, quite literally: it started out as a sketch for a ring with which he hoped to propose to Leonilde Gulienetti. For someone as passionate about jewels as Giorgio, the ring had to be perfect.

His design was for a ring that would elevate the central stone above the band, creating a sense of volume. This prominent setting is what inspired the name Trombino, which translates from Italian as "little trumpet", as the profile does indeed look trumpet-like.

He worked purely in white diamonds, as was the fashion at the time. As well as a central stone, diamonds crowded the band, but rather than simply creating a blanket of stones in a pavé setting, Giorgio sought to add a little flair.

In addition to pavé diamonds, he added graduated baguette-cut diamonds that led away from the central stone, almost like a ladder. This placement of baguettes created an even more prominent stage for that elevated central diamond, drawing the eye to it.

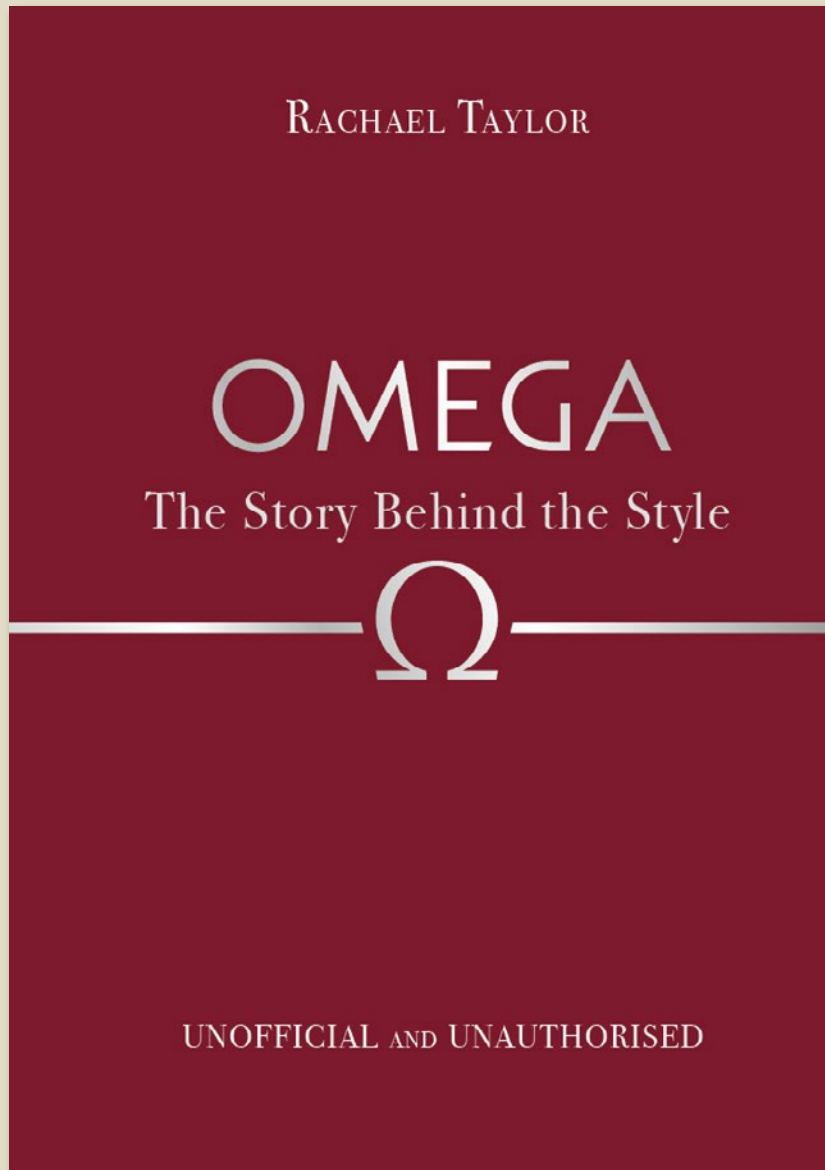
Giorgio was delighted with his final design, and steered his nerves for the proposal. Leonilde must also have been pleased with it, as she agreed to marry him.

So striking was the ring that it soon caught the attention of Rome society, and Giorgio realised that what had started as a personal project had huge potential for his company. And so, he began to produce the Trombino for his clients, and the 1930s design remains popular to this day.

OPPOSITE: An all-diamond and platinum Bulgari Trombino ring, which sold for US\$57,150 at Sotheby's in 2023.

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Omega: The Story Behind the Style



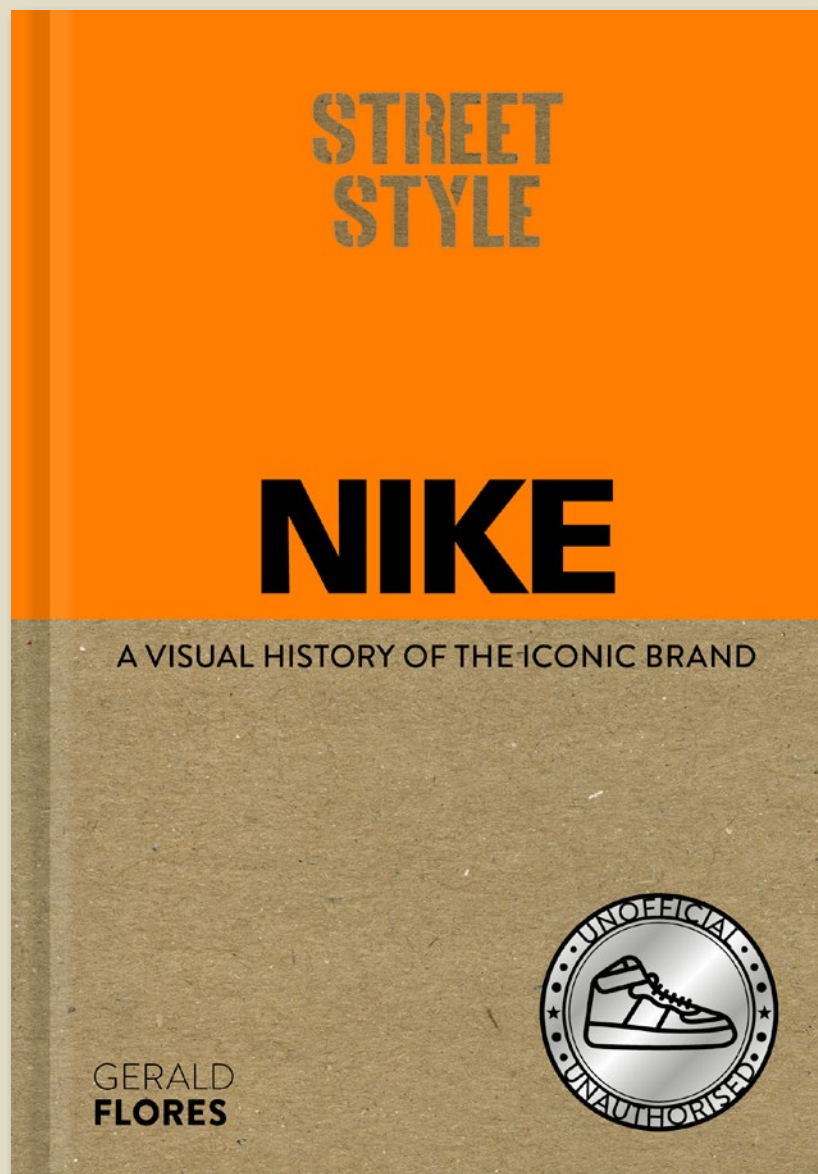
Visual history of the iconic watch brand.

- Written by Rachael Taylor, author of *Tiffany and Co*, *Cartier* and *Rolex*. Rachael is a journalist specialising in jewellery who has written for *The Financial Times*, *Conde Nast* publications and *Retail Jeweller*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp title *The Little Book of Chanel* has sold in excess of 70k copies TCM.

Omega: The Story Behind the Style

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Street Style: Nike



Visual history of the iconic street style brand.

- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Written by sneaker connoisseur Gerald Flores. With over a decade of journalistic experience, Gerald is fascinated by the people, designers and stories behind sneakers. He has interviewed personalities including Kobe Bryant, Tinker Hatfield and Virgil Abloh.

Street Style: Nike

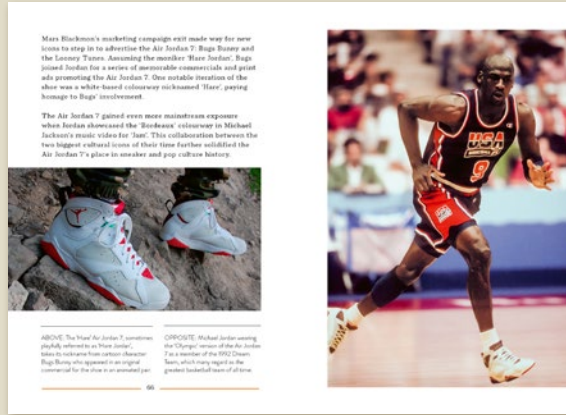


Nike's terms included \$500,000 in cash for five years, an endorsement figure that was unprecedented in that era. The highest number endorsement before 1984 was New Balance's deal with the Los Angeles Lakers. Larry Nystry for \$150,000 a year for eight years. Other perks offered to Jordan included stock options and a custom built shoe for the basketball to play in.

There were some stipulations, however. Nike wrote a clause in the initial contract that required Jordan to accomplish one of three things - win NBA Rookie of the Year, to become an All-Star, or to average 20 points per game within his first three years. If Jordan didn't, Nike reserved the right to end the deal two years early.

By the time Jordan's first year in the NBA ended, he averaged 28 points per game after playing every game of the season. Not only did he win Rookie of the Year honors during the 1984-85 season, but the rising star became the darling of the League with his acrobatic style of play that made the name of his signature Nike shoe acronym: Air Jordan.

Nike made over \$500 million in revenue thanks to the sale of Air Jordans by the end of that first year - a new industry standard for how brands would market, design and distribute through signature products was set.



Max Blackman's marketing campaign still made way for new shoes to step in to advertise the Air Jordan 7. Bugs Bunny and the Looney Tunes. Among the number three Jordan. Bugs joined Jordan for a series of memorable commercials and print ads promoting the Air Jordan 7. One notable iteration of the shoe was a white-based colorway nicknamed 'Yare,' paying homage to Bugs' involvement.

The Air Jordan 7 gained even more mainstream exposure when Jordan showcased the 'Bridges' colorway in Michael Jackson's music video for 'Janet.' This collaboration between the two biggest cultural icons of their time further solidified the Air Jordan 7's place in sneaker and pop culture history.



ABOVE: The 'Yare' Air Jordan 7, sometimes playfully referred to as 'Yare Jordan,' is a member of the Air Jordan 7 line that was designed by Bruce Knigge. Bugs Bunny also appeared in an original commercial for the shoe in an animated form.

OPPOSITE: Michael Jordan wearing the 'Yare' version of the Air Jordan 7. It's a member of the Air Jordan 7 line, which many regard as the greatest basketball shoe of all time.



Nike Air Max 180

The Nike Air Max 180 was a collaborative effort between two giants in the footwear design industry: Tinker Hatfield and Bruce Knigge. At the time of its creation in 1991, Hatfield was renowned for his groundbreaking work on previous Air Max models, pushing the boundaries of sneaker design and technology. Meanwhile, Knigge had achieved legendary status for his iconic creation, the Air Force 1. Together, they set out to make Air Max bigger and better than it had ever been.

The duo's goal for the shoe was to once again make Nike's patented Air technology larger and more visible than it had ever been. To achieve this, they based in on a horseshoe concept for the Air unit, which allowed for increased visibility along the sides and underfoot of the shoe. They utilized a blow molding process to create a version of the bag that provided maximum visibility and impact absorption. Moreover, the Air 180 was the first shoe to feature a swooshbase outside embedded

directly to the Air unit, further enhancing its visibility and performance capabilities. The heightened visibility of the Air technology directly inspired the name Air 180.

During a period when Michael Jordan's endorsement could significantly impact any product, he was photographed wearing a pair of Nike Air 180s in the 'Concord' colorway for a photo shoot preceding the 1992 Olympics. This high profile shoot provided the Air 180 model with exposure to a wider audience and bolstered its mainstream appeal.

While the Nike Air 180 didn't initially receive the same level of fanfare as its contemporaries, its significance and appreciation have grown considerably over the years. As time has passed, the Air 180 has emerged as a standout and essential release within the Nike Air Max series.



OPPOSITE: The Nike Air Max 180 is an original colorway of white, crimson and blue red.

LEFT: Designer and former Nike collaborator Bruce Knigge is seen with the Nike Air Max 180 in 2007.



'Well, I don't love it,' Knight was heard saying upon the first review. 'But it will grow on me.'

The Swoosh definitely grew on Knight as the shape also bore a resemblance to the wings on the Greek goddess that Nike was named after. It would go on to become one of the most well-known logos in the world.

While Davidson was initially paid just \$35 for her design, Knight saw her as one of the original minds behind the brand and wanted to acknowledge this. In 1983, the founder rewarded Davidson with 500 shares of Nike, as well as a golden ring



with a Swoosh-shaped diamond, which is possibly the biggest remuneration for any logo design in history.

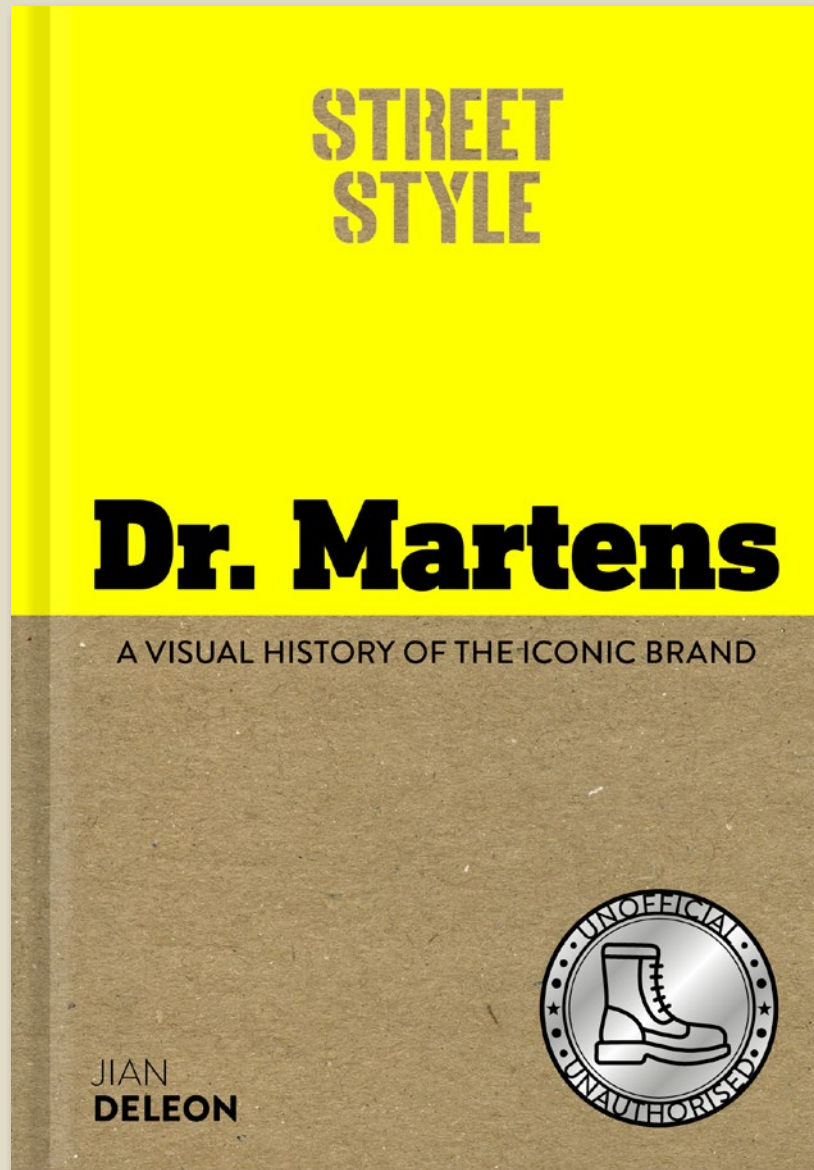
The marking is such a part of Nike culture that every new athlete that signs with the brand is tasked to draw their own version of the Swoosh. There have been different evolutions of the Swoosh and you can see the various iterations if you look through Nike's back-catalogue of products. Designer and Nike collaborator Virgil Abloh nodded to Davidson's original Swoosh design on the cover of his book *Something's Off* and the marking has been reversed on signature product for eccentric players, like Dennis Rodman's Air Darwin sneaker. But the essence of the Swoosh remains in its simplicity, its elegance and the way it represents movement.

OPPOSITE: Giannis Antetokounmpo's first signature sneaker implemented its performance features in the midsole in the shape of a reverse Nike Swoosh.

ABOVE: A lightning bolt effect on the Nike Swoosh printed on a pair of track spikes.

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Street Style: Dr. Martens



Visual history of the iconic street style brand.

- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Written by Jian DeLeon, the editorial director for Highsnobiety. Jian is an expert on the intersection of streetwear, sneakers and luxury fashion. He co-hosts 'The Dropcast', Highsnobiety's weekly news podcast,

Street Style: Dr. Martens



The original pair of Dr. Martens' AirWair shoes were still a far cry from the instantly recognizable models the brand is known for today. The uppers were much more minimal in decoration and the sides were much wider with a very visible contrast thanks to a lighter-colored sole.

The first more traditional designs have more in common with a modern-day hybrid dress shoe than the sleek, utilitarian shapes of popular Dr. Martens styles, now set atop a well-translucent lug sole. Perhaps the unintentionally fashion-forward aesthetic is one of the reasons why women gravitated towards them long before more conservatively-dressed men did. It's hard to imagine one trying to pull these off within the strict dress codes of the 1950s, where leather-soled, dark-hued bottom footwear was still the norm for doing business. But looking back now, it set the perfect stage for what Dr. Martens would become: the ultimate anti-dress shoe.

LEFT: A modern pair of Dr. Martens 1460 boots.



The Spring Behind Every Step

It's hard to believe that an orthopaedic shoe could be synonymous with rebellious style around the world. Yet that is what the Dr. Martens brand continues to represent to millions of its ardent fans.

It can be challenging to maintain one's cool factor over the decades, but by intentionally aligning itself with subcultural style, the nearly octogenarian footwear manufacturer hasn't lost a single step when it comes to cultivating an alternative type of timeless footwear. Considering the United Kingdom also has a rich history of fine Savile Row tailoring, Scottish wools and ruggedly elegant Harris Tweeds, fashion houses like Burberry and tastefully tough outerwear from brands like Barbour, Dr. Martens is singular in that canon of classic British style. Indeed, Dr. Martens is a staunch iconoclast, a bastion of anti-establishment ideals for people who prefer to dress against the grain.

But despite the modern connotation of what Dr. Martens has become, its roots are built on a comfortable foundation. Dr. Klaus Maertens first conceived of the footwear's signature 'AirWair' sole while recuperating from a World War II foot injury.

Finding his standard-issue German Army boot severely uncomfortable for his ailing foot, he utilised soft leather for



The Birth of Bouncing Soles

Now that you've briefly had a glimpse at Dr. Martens' future, it's time to rediscover the past. How did a German town based in a distinctly British? That story begins in 1901. A man named Benjamin Griggs and his business partner, Rufinus, have begun a company to manufacture boots in Wollaston, north Northamptonshire. By 1901, they had incorporated as R. Griggs & Co. Ltd., eventually becoming the R. Griggs Group.

In just a couple of decades, Wollaston had become one of England's shoemaking capitals. As early as 1881, one of its shoe factories was established as a workers' co-operative of local cobblers (known as 'The Buffers'), and it was now being run as the Northamptonshire Productive Society, still making shoes as NPS, where its manufacturers may well know high-end footwear brands.

But the R. Griggs Group continued to flourish well into the 1950s under the leadership of Bill Griggs, who inherited the family business around that time. His fortunes would grow even more when he decided to take a risk in 1958. Backing on the success of their fledgling footwear business, Dr. Klaus Maertens and Dr. Herbert Funk began soliciting advertisements for Dr. Martens' AirWair shoes in international magazines. Griggs saw the fit of this innovative air-cushioned sole by two German doctors and instantly recognised its potential. After

all, having grown up in factories his whole life, he understood the need for sturdy, robust work boots, but also knew how uncomfortable they could be.

Ironically, the rest of his family disagreed with his foresight, seeing the air-cushioned sole as a gimmick, the kind of fad in the past that would fade out over time while leather-soled boots would be around forever. But he treated his intuition and went ahead to meet with Dr. Maertens and Dr. Funk, later developing a rapport with them and taking the exclusive licence for their AirWair-soled shoes in the United Kingdom.



ABOVE: The Griggs brothers owner of the R. Griggs Group that went on to own all of Dr. Martens.

Mod Squad

One of the most prominent British music subcultures to arise in the 1960s and early 1960s was the Mod subculture – or 'Mod' for short. Musical taste was just one part of the complete identity. Mods were associated with dress-cut fashion pieces like polo shirts, modish suits and military issue MCI (British) parkas, regularly seen embellished with the signature rounded of the Royal Air Force. It was a subculture focused on executing everything with intention – the hair you had, the clothes you wore, the music you listened to and the scooter you drove.

An avid fan of The Who, it's no surprise that Dr. Martens became an inimitable part of Mod's uniform. The sleek lines of the boots looked good with suits and usually complemented the minimalist style of the subculture and could also be worn on the Mod vehicle of choice: the Vespa scooter.

RIGHT: Two custom riding mod's take a break outside Horse Bus Advertisement Agency in 1963.



In contrast, the slicker-shinned subculture of Rockers who favoured leather motorcycle jackets, creepers, engineer boots and denim saw the Mod obsession with current fashion, jazz and R&B as effeminate, and numerous physical altercations between the two groups led to a moral panic about the rise of overly youth. Boys with the Mods eventually won out as their way of dress slowly seeped into the British mainstream, leading to the Swinging London phase of the 1960s. But as all trends go, as one fad falls out of favour, another one is right behind it to take its place.



ABOVE: A classic pair of Dr. Martens 1460 boots, broken in with wear.

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Calvin Klein: The Story Behind the Style

JESSICA BUMPUS

Calvin Klein

The Story Behind the Style



UNOFFICIAL AND UNAUTHORISED

Visual history of the iconic fashion brand.

- Written by Jessica Bumpus, fashion editor formerly with *British Vogue* and author of *Manolo Blahnik: The Story Behind the Style* and *Vivienne Westwood: The Story Behind the Style*.
- Illustrated with full colour photographs showcasing the brand's history.
- Cover finishes: mat lam and foil.
- Comp title *The Little Book of Chanel* has sold in excess of 70k copies TCM.

Calvin Klein: The Story Behind the Style

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Icons of Cinema: Greta Gerwig



A celebration of the iconic movie director behind *Barbie* and *Little Women*.

- Written by Laura Venning, film critic specialising in feminist cinema who has written for BBC Culture, Empire Magazine and Little White Lies.
- Illustrated with full colour photographs including events and movie stills.
- Barbie earned more than \$1.38 billion worldwide to become Warner Bros' highest grossing film ever, as well as the highest grossing film ever from a female filmmaker at the domestic box office, and was the largest global film release of 2023.
- Will publish simultaneously with **Icons of Cinema: Wes Anderson**.

Icons of Cinema: Greta Gerwig

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Rights Available	World

Icons of Cinema: Baz Luhrmann



A celebration of the iconic movie director behind *Moulin Rouge!* and *Elvis*.

- Written by Emily Maskell, freelance film critic who has written for BBC Culture, GQ, W Mag and more.
- Illustrated with full colour photographs including events and movie stills.
- The next title in this series, **Icons of Cinema: Greta Gerwig**, will publish in 2025.
- With home streaming services expanding and multiplying at an incredible rate, as well as the Barbenheimer Effect of 2023, there is a renewed interest in film and cinema.

Icons of Cinema: Baz Luhrmann

Paso Doble Flare

Though Scott and Fran perform several ballroom dances throughout *Strictly Ballroom*, their sub-breaking paso doble is the most memorable. The Latin ballroom dance initiates a ballfight; the male dancer is the mascot, while the female dancer is the real sayer of a romance. After another heated argument with his mother, Scott arrives at Fran's house and confides his desire to dance with her at the competition. However, Fran's Spanish family does not readily receive his declaration. Fran's father, Roco (Antonio Vargas, one of the world's leading Flamenco dancers), especially scowls at the young man and demands to see his paso doble in action.

They gather on the wooden terrace, lit by lanterns with Fran's family playing live instruments as Scott and Fran's dance is met by taunting laughter. Roco can't just stand by and watch his son assume the outsider position, head held high with smug confidence and effortless grace. The family forms a ring in which Roco challenges Scott with a "who is here it's done" glare. They look like two bullfighters facing off. Luhrmann holds an extreme close-up on the intensity of Roco's forehead, while the sound design focuses on the increasingly loud clicking of his heels. Rapid fire editing cuts jump between close-ups of Fran's dancing and Scott's wonderment. The fiery



moment melts into a scene of schooling between the two men, who are very different from one another.

Roco becomes Scott and Fran's unofficial dance coach to help them perfect their paso doble. Fran's grandfather Yi Yi (Antonio Banderas) also assists, the film Scott's choreographer. The rhythm of the music into his head to help him "dance from the heart". Their nightly rehearsals are brought forward into the daylight, no longer hiding in the dark – it's a subtle callback to Fran's sentiment that "his life lived in fear is a life half lived". Luhrmann characterises such scenes with a traditional soundtrack composed of the nearly railway system, deliberate, cutting, the family's clapping, and the humming of a fan.



OPPOSITE TOP: Fran (Damon Gameau) and Scott (Liam Hemsworth) dance together. OPPOSITE BOTTOM: Scott (Damon Gameau) performing a flamenco dance. ABOVE: Scott (Damon Gameau) and Roco (Antonio Banderas) rehearse together.

30

31

A 21-year-old DMCapt called the character's complicated blend of emotions, cycling through all of these emotions in a few seconds. His anger is tangible in his unrelenting gaze and taunting expression as he faces the gun, but then comes shame. Luhrmann cuts to an extreme close-up of Roco's expression. DMCapt's face the only thing visible in the frame. Roco's anger turns to regret as tears spill from bloodshot eyes and blood trickles down his cheeks. There is no soundtrack for Roco's breakdown, just the patter of falling rain as he whispers: "I am Roco's fool".



Luhrmann jumps so quickly between the tranquil love and agonised violence that there is no character left untouched by the threat of death. The murder of both Mercutio and Tybalt demonstrates that this burning desire to defeat the enemy is destined to fill its wish. Through Tybalt killing Mercutio and Romeo killing Tybalt, Romeo has not only lost his best friend but left a devastating mark on the household's legacy. The self-destruction of youth vulnerability with Romeo's Juliet's heartbreaking conclusion as the two lovers tragically take their lives in each other's arms.

ABOVE: Romeo (Damon Gameau) watches his murdered lover.

40

41

Luhrmann's Outback

On horseback, Luhrmann's epic drama captures the landscapes of Australia with wonder. This vast romance resonates over the landscape as much as Lady Sarah and Doreen's infatuation. As the pair roam across endless miles of land, driving cattle, cinema-epicist Mandy Walker highlights the non-Melbourn Outback's outgrowing nature.

Luhrmann's signature style of visual opulence infuses with Walker's long-drawn-out dusty scrubbed plains, incredible sunsets and formidable mountainous terrain. As Walker sweeps over various terrains, the aerial shots are borderless panoramas. The cinematography borrows from the classic American western – capturing cattle drives like Howard Hawks' *Red River* – with grand vistas reduced to the expansive Outback. Further bolstering Australia, unlike Jill Blandock's hyperactive editing, Doreen and Michael McCook take a more restrained approach. The Outback lingers on the screen as viewers can properly absorb its grandeur.

Light is a central component of Luhrmann's storytelling. Walker's wide frames find each character under the blazing Australian sun, but the exposure quality of light and the noticeable absence of it imbues Australia's frames with a fantastical quality. Filming in Koorara, a remote region of northern Western Australia, temperatures soared to a grueling 43°C and the intensity of sunlight bleached the cattle driving scenes. The sun is a guiding light but a punishing force in the outback, and the New Nether does what the borders require.

Luhrmann's lens appreciates Australia's landscapes, whether observing King George atop a mountain or Lady Sarah trudging through the sands. The film explores through several characters and their differentiating outlooks as Luhrmann examines the beauty of the desert and plains while contemplating the harsh reality of the country's history.



TOP: Doreen (Damon Gameau) in The Outback. MIDDLE: Lady Sarah (Damon Gameau) in The Outback. BOTTOM: Lady Sarah (Damon Gameau) in The Outback.

106

107

THE CURTAIN RISES...

The Showman

Over three decades, Mark Anthony Luhrmann, who goes by the moniker Baz Luhrmann, has cemented himself as one of cinema's most recognisable filmmakers. The Australian film director, producer, writer and actor has worked across television, opera, theatre and music, but it is in the cinematic realm where he has really flourished. He is regarded as a contemporary auteur renowned for his theatrical aptitude, opulent aesthetic and sweeping romances.

Luhrmann is a showman as much as a director, known for conducting dramatic narratives that play out on a flamboyantly grand scale. Culturally, his significance spans the arts as he takes classic narrative structures and morphs them through new perspectives, not limiting himself to the boundaries of realism. This signature style marks the Australian filmmaker as a pioneering storyteller where the fusion of high and low pop culture creates an entirely singular body of films.

OPPOSITE: Luhrmann on the set of *Moulin Rouge!*

6



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Icons of Cinema: Wes Anderson



A celebration of the iconic movie director behind *The Grand Budapest Hotel* and *Moonrise Kingdom*.

- Written by Emily Maskell, author of **Icons of Cinema: Baz Luhrmann** and freelance film critic who has written for BBC Culture, GQ, W Mag and more.
- Illustrated with full colour photographs including events and movie stills.
- Will publish simultaneously with **Icons of Cinema: Greta Gerwig**.
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